

DOUNIS VIOLIN PEDAGOGICS

FUNDAMENTAL  
TRILL STUDIES

ON A SCIENTIFIC BASIS

FOR

VIOLIN

BY

D. C. DOUNIS

Op. 18

Copyright MCMXXV in U.S.A. by THE STRAD  
Copyright for all Countries

THE STRAD EDITION  
2 DUNCAN TERRACE, LONDON, N.1

Made and Printed in Great Britain



DOUNIS VIOLIN PEDAGOGICS

FUNDAMENTAL  
TRILL STUDIES

ON A SCIENTIFIC BASIS

FOR

VIOLIN

BY

D. C. DOUNIS

Op. 18

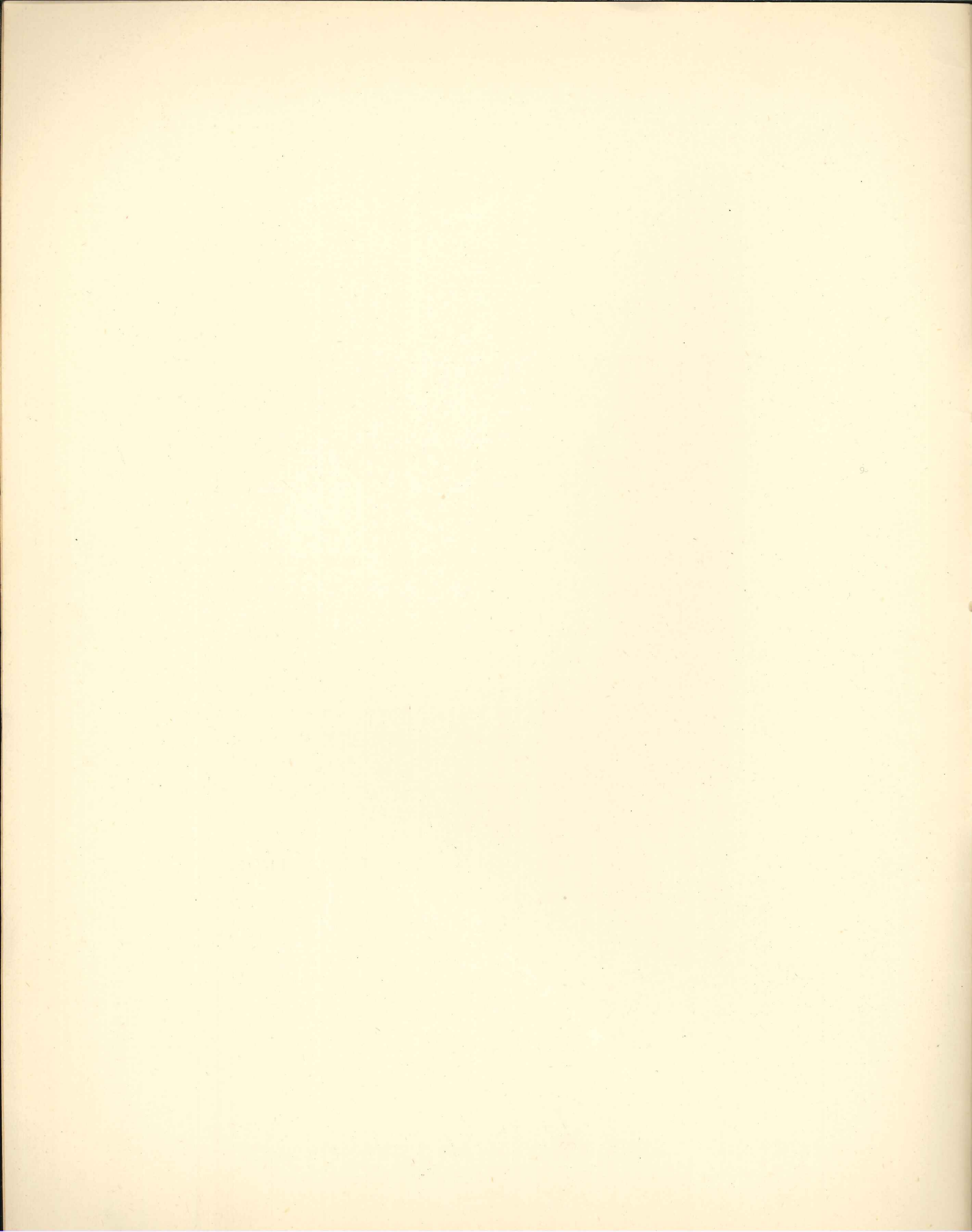
Copyright MCMXXV in U.S.A. by THE STRAD  
Copyright for all Countries

THE STRAD EDITION

2 DUNCAN TERRACE, LONDON, N.1

Made and Printed in Great Britain

CARL FISCHER, INC.  
SELLING AGENTS  
COOPER SQUARE, NEW YORK



# FOREWORD

---

The trill is based solely upon the VERTICAL OR FALLING MOVEMENT of the fingers.

The exercises dealing with this movement in the two books of my method: "THE ABSOLUTE INDEPENDENCE OF THE FINGERS," as well as those of PART **A** in the second book of my "PREPARATORY STUDIES IN THIRDS AND FINGERED-OCTAVES," are sufficient to impart perfect freedom of movement to the fingers and to develop their strength and flexibility to the utmost.

The object of the following exercises is the development of RHYTHM and SPEED—the two essentials of a perfect musical trill.

THE AUTHOR.

# DIRECTIONS FOR PRACTISING

---

---

AIM AT ABSOLUTE PRECISION IN FINGER-ACTION.

DO NOT LET THE FINGERS FALL UPON THE STRINGS WITH TOO MUCH FORCE; HAVE IN MIND, ALWAYS, THAT ELASTICITY AND SUPPLENESS ARE, BY FAR, MORE DESIRABLE AND NECESSARY THAN MERE FORCE.


THE BOW PLAYS AN IMPORTANT PART IN PERFORMING THE TRILL. DIVIDE THE BOW INTO EQUAL PARTS TO INSURE EVENNESS. DEVELOP THE LOWER PART OF THE BOW.

DEVOTE A FEW MINUTES EVERY DAY IN PRACTISING TRILL EXERCISES WITH THE LOWER HALF OF THE BOW ALONE.

The Exercises are written in such a manner as to exercise the hand in the two fundamental settings of the fingers.\* Complete training of the hand is thus assured.

\* Full explanations about the two fundamental settings of the fingers are to be found in my book: "THE VIOLINIST'S DAILY DOZEN."

## EXPLANATION OF SIGNS

The notes written thus:  should be stopped and held down firmly with the fingers, without being sounded with the bow.

# FUNDAMENTAL TRILL STUDIES

ON A SCIENTIFIC BASIS

## I

### FIRST FINGER

① a) b) c)

d) e) f)

② ③

④ ⑤

⑥

⑦

⑧

Exercises ② to ⑧ are to be practised in the same way as exercise ①, from a) to f).-

## II SECOND FINGER.

① a) b) c)

d) e) f)

② ③

④ ⑤

⑥

⑦

⑧

Exercises ② to ⑧ are to be practised in the same way as exercise ①, from a) to f).-



III  
THIRD FINGER.

①

a) b) c) d) e) f)

② ③

④ ⑤

⑥

⑦

⑧

Exercises ② to ⑧ are to be practised in the same way as exercise ①, from a) to f).-

# IV FOURTH FINGER.

①

a) b) c)

d) e) f)

②

③

④ ⑤

⑥

⑦

⑧

Exercises ② to ⑧ are to be practised in the same way as exercise ①, from a) to f).-



# VI

## THIRD AND FOURTH FINGERS.

**①** **A** -Sixths

Exercises 2 through 8 are variations of exercise 1, each with its own set of fingerings indicated above the notes.

Exercises ② to ⑧ are to be practised in the same way as exercise ①, from a) to c).-

### **B** Fourths

**①** a)

etc.

To be practised in the same way as exercises ① to ⑧ of the Sixths.-



# VIII

## FIRST AND FOURTH FINGERS.

① **A - Octaves**

a)  $\begin{matrix} 3 & 4 \\ 0 & 1 \end{matrix}$  b)  $\begin{matrix} 2 & 3 \\ 2 & 3 \end{matrix}$  c)  $\begin{matrix} 3 & 4 \\ 0 & 1 \end{matrix}$

②  $\begin{matrix} 4 & 3 \\ 1 & 0 \end{matrix}$  ③  $\begin{matrix} 3 & 4 & 3 & 4 \\ 0 & 1 & 0 & 1 \end{matrix}$

④  $\begin{matrix} 4 & 3 & 4 & 3 \\ 1 & 0 & 1 & 0 \end{matrix}$  ⑤  $\begin{matrix} 3 & 4 & 3 & 4 & 3 & 4 \\ 0 & 1 & 0 & 1 & 0 & 1 \end{matrix}$

⑥  $\begin{matrix} 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 \\ 0 & 1 & 0 & 1 & 0 & 1 & 0 & 1 \end{matrix}$

⑦  $\begin{matrix} 3 & 4 & 3 & 4 \\ 0 & 1 & 0 & 1 \end{matrix}$

⑧  $\begin{matrix} 4 & 3 & 4 & 3 \\ 1 & 0 & 1 & 0 \end{matrix}$

Exercises ② to ⑧ are to be practised in the same way as exercise ①, from a) to c).-

**B - Tenths**

① a)  $\begin{matrix} 3 & 4 \\ 0 & 1 \end{matrix}$  etc.

**C - Unisons**

① a)  $\begin{matrix} 0 & 1 \\ 3 & 4 \end{matrix}$  etc.

To be practised in the same way as exercises ① to ⑧ of the Octaves.-

To be practised in the same way as exercises ① to ⑧ of the Octaves.-

FIRST AND THIRD FINGERS.

A-Thirds

① a) 

b) 

c) 

d) 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

Exercises ② to ⑧ are to be practised in the same way as exercise ①, from a) to d).-

B-Fingered Octaves

① a)  etc.

To be practised in the same way as exercises ① to ⑧ of the Thirds.-

SECOND AND FOURTH FINGERS.

① **A** -Thirds

②

③

④

⑤

⑥

⑦

⑧

Exercises ② to ⑧ are to be practised in the same way as exercise ①, from a) to c).-

**B** -Fingered Octaves

① a)

etc.

To be practised in the same way as exercises ① to ⑧ of the Thirds.-

It is advisable to transpose and practise in all positions, in absolutely the same manner as indicated for the first, all Exercises which do not contain any open strings, especially those of Chapter X, **A** -Thirds, **B** - Fingered Octaves.

The same Exercises should be played, also, in different keys, both major and minor.







### VIOLIN AND PIANO

|   |                           |         |
|---|---------------------------|---------|
| *Canzonetta . . . . .                     | <i>Nicholas Gatty</i>     | 2/- net |
| *Saraband . . . . .                       | "                         | 2/- "   |
| *Ballatella . . . . .                     | "                         | 2/- "   |
| *Bagatelle . . . . .                      | "                         | 2/6 "   |
| *Intermezzo . . . . .                     | "                         | 2/6 "   |
| Sonata in G major . . . . .               | "                         | 5/- "   |
| Variations on an original Theme . . . . . | "                         | 3/- "   |
| L'histoire . . . . .                      | <i>William Primrose</i>   | 2/- "   |
| Nocturne . . . . .                        | "                         | 2/- "   |
| The Lea Rig . . . . .                     | "                         | 2/- "   |
| Impromptu in Ab (Chopin) . . . . .        | "                         | 2/- "   |
| Conchita . . . . .                        | <i>E. Frederic Curzon</i> | 2/- "   |
| Jocanté . . . . .                         | "                         | 2/- "   |
| Serenade . . . . .                        | <i>W.H. Henstridge</i>    | 2/- "   |
| Le Reve de l'Exile . . . . .              | "                         | 2/- "   |
| Adoration . . . . .                       | <i>Montague Butt</i>      | 2/- "   |
| Danse Cracovienne . . . . .               | <i>George E. Dunn</i>     | 2/- "   |
| American Serenade . . . . .               | <i>Willy Stahl</i>        | 2/- "   |
| Slumber Song . . . . .                    | <i>Louis Godowsky</i>     | 2/- "   |
| Twenty Irish Airs . . . . .               | <i>A.M. Gifford</i>       | 2/6 "   |
| Twenty Welsh Airs . . . . .               | <i>Henry Tolhurst</i>     | 2/6 "   |
| Twenty English Airs . . . . .             | "                         | 2/6 "   |
| Twenty Scottish Airs . . . . .            | "                         | 2/6 "   |
| Saraband Domenico Zipoli . . . . .        | <i>Percival Garratt</i>   | 1/6 "   |
| *Wedding Suite . . . . .                  | <i>Voldan</i>             |         |
| I. Uz mon Milou . . . . .                 |                           |         |
| II. Dupak . . . . .                       |                           |         |
| III. Idylka . . . . .                     |                           |         |
| IV. Romance . . . . .                     |                           |         |
| V. Burleska . . . . .                     |                           | 7/- "   |
| Impromptu Serenade . . . . .              | <i>A. Mantovani</i>       | 2/- "   |
| Minuet in D . . . . .                     | <i>Guy Magrath</i>        | 2/- "   |
| THREE CAMEOS—Eventide . . . . .           | "                         |         |
| Remembrance . . . . .                     |                           |         |
| Idyll . . . . .                           |                           | 3/- "   |
| Duanag Màra . . . . .                     | "                         | 1/6 "   |
| Romance . . . . .                         |                           |         |
| Waltz Intermezzo in Eb } . . . . .        | "                         | 2/6 "   |
| Minuet . . . . .                          | <i>Dunn-James Lockyer</i> | 2/- "   |
| A Regret . . . . .                        | "                         | 2/- "   |
| Elfin Dance . . . . .                     | "                         | 2/- "   |

### TWO VIOLINS

|                             |                     |       |
|-----------------------------|---------------------|-------|
| Twelve Irish Airs . . . . . | <i>A.M. Gifford</i> | 1/6 " |
|-----------------------------|---------------------|-------|

### VIOLA AND PIANO

|                                 |                           |       |
|---------------------------------|---------------------------|-------|
| THREE CAMEOS—Eventide . . . . . | <i>Guy Magrath</i>        | 3/- " |
| Remembrance . . . . .           | "                         |       |
| Idyll . . . . .                 | "                         |       |
| Minuet . . . . .                | <i>Dunn-James Lockyer</i> | 2/- " |
| A Regret . . . . .              | "                         | 2/- " |
| Elfin Dance . . . . .           | "                         | 2/- " |

### CELLO AND PIANO

|  |                         |         |
|--|-------------------------|---------|
| Reverie . . . . .                              | <i>Archibald Dunn</i>   | 2/- net |
| A Regret . . . . .                             | "                       | 2/- "   |
| Minuet . . . . .                               | "                       | 2/- "   |
| Gavotte . . . . .                              | "                       | 2/- "   |
| Song without Words . . . . .                   | "                       | 2/- "   |
| Prayer . . . . .                               | "                       | 2/- "   |
| Elfin Dance . . . . .                          | "                       | 2/- "   |
| Waltz . . . . .                                | "                       | 2/- "   |
| Impromptu . . . . .                            | "                       | 2/- "   |
| Song of Sadness . . . . .                      | "                       | 2/- "   |
| (a) Memory . . . . .                           |                         |         |
| (b) Alla Mazurka . . . . .                     |                         | 2/- "   |
| *Scherzo . . . . .                             | <i>Nicholas Gatty</i>   | 3/- "   |
| Gavotta and Musetta (Jonelli 1700) . . . . .   | <i>Jacques van Lier</i> | 2/- "   |
| Andante Cantabile (Francatelli 1750) . . . . . | "                       | 2/- "   |
| Gavotte (Michand) . . . . .                    | "                       | 2/- "   |
| Adagio (Arioso) (Mazzano 1730) . . . . .       | "                       | 2/- "   |
| Minuet (Montorio 1795-1840) . . . . .          | "                       | 2/- "   |
| Tambourin Napolitana (Gocelli 1790) . . . . .  | "                       | 2/- "   |
| From the Land of the Puszta . . . . .          | <i>Dezso Kordy</i>      | 2/6 "   |
| Twenty Irish Airs . . . . .                    | <i>A.M. Gifford</i>     | 2/6 "   |
| Twenty Welsh Airs . . . . .                    | <i>Henry Tolhurst</i>   | 2/6 "   |
| Twenty English Airs . . . . .                  | "                       | 2/6 "   |
| Twenty Scottish Airs . . . . .                 | "                       | 2/6 "   |
| THREE CAMEOS—Eventide . . . . .                | <i>Guy Magrath</i>      | 3/- "   |
| Remembrance . . . . .                          |                         |         |
| Idyll . . . . .                                |                         |         |

### TECHNICAL WORKS FOR THE VIOLIN

|  |                    |        |
|--|--------------------|--------|
| Absolute Independence of the fingers Op. 15. |                    |        |
| Book I. Three Fingers . . . . .              | "                  | 7/6 "  |
| Book II. Four Fingers . . . . .              | "                  | 10/- " |
| Preparatory Studies Op. 16.                  |                    |        |
| Book I. In Thirds . . . . .                  | "                  | 5/- "  |
| Book II. In Fingered Octaves . . . . .       | "                  | 7/6 "  |
| Fundamental Trill Studies Op. 18. . . . .    | "                  | 5/- "  |
| The Staccato Op. 21. . . . .                 | "                  | 7/6 "  |
| Where is it? For Violinists . . . . .        | <i>W.H. Phelps</i> | 5/- "  |

\*Bowed and fingered by *Spencer Dyke*.

† Foreign publication for which we hold Sole Selling Agency in Gt. Britain.

\*Bowed and fingered by *W. E. Whitehouse*.



# Technical Works for the Violin

BY

D. C. DOUNIS.

---

THE ABSOLUTE INDEPENDENCE OF THREE FINGERS. Op. 15, Book I.

THE ABSOLUTE INDEPENDENCE OF FOUR FINGERS. Op. 15, Book II.

The object of the Exercises is the absolute independence of the fingers. They are of such a nature as to demand constant mental activity and the utmost concentration of the brain. It is impossible to execute any one of them while thinking of something else. The results obtained through the practice of these exercises are most striking. The most unimaginable finger combinations become but child's play to every one who has practised them carefully according to the directions, and they will open new fields for dazzling technical feats.

PREPARATORY STUDIES IN THIRDS. Op. 16, Book I.

PREPARATORY STUDIES IN FINGERED OCTAVES. Op. 16, Book II.

These Exercises if practised for fifteen minutes a day will provide Violin students with a solid foundation for a brilliant and infallible left-hand technique. Advanced Students and professional players who are deficient in left-hand technique, because of faulty habits in the placing of the fingers on the strings, will find in these exercises a specific and positive remedy for their particular cases.

FUNDAMENTAL TRILL STUDIES. On a Scientific Basis for Violin. Op. 18.

The object of these Exercises is the development of rhythm and speed—the two essentials of a perfect musical trill.

THE STACCATO. (The Accented Legato. The Accented Staccato.) Op. 21.

Studies on a scientific basis for the Highest Development of Staccato Playing on the Violin.

NEW AIDS to the TECHNICAL DEVELOPMENT of the VIOLINIST. Op. 27.

- a) The independence of the Bow from the Left Hand.
- b) A Neglected Phase in the Study of Thirds.

MCTO PERPETUO. Nicolo Paganini, Op. 11.

*Arranged and Fingered in Octaves by D. C. DOUNIS.*

Apart from the extraordinary facility that its study gives to the technique of fingered octaves, it also constitutes an incomparable means for the technical training of the left hand of any violin player.

---

“The Strad” Office, 2 Duncan Terrace, London, N.1